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xvii century he seems to have been the chief source of inspiration for this sort of decorative art.—H. WEIZSÄCKER, in *Berl. phil. Woch.*, 1889, No. 35.

C. MAUSS. *La Piscine de Bethesda à Jerusalem.* Paris ; Leroux.

This sumptuously edited volume is an indispensable addition to the libraries of all who are interested in the archæology and topography of Palestine. M. Mauss was the architect to whom was entrusted the work of restoring the church of St. Anna on the northeast side of the Haram at Jerusalem ; and this book contains an account of the archæological discoveries made during the progress of the work, and is adorned with a profusion of valuable and beautifully executed illustrations. The main object of the book is to prove that the church of St. Anna occupies part of the site of the Pool of Bethesda. The arguments in favor of this conclusion are drawn partly from the discoveries made under the foundations of the church, such as a mosaic pavement, a fragment of a column ornamented with Christian symbols, and the remains of aqueducts as well as of the porches of an ancient pool ; partly from the evidence of old maps, and of writers like Antoninus, who visited Jerusalem at the beginning of the vii century.—*Academy*, Aug. 31.

EUGÈNE MÜNTZ. *Guide de l'École Nationale des Beaux-Arts. Ouvrage accompagné de 23 gravures.* 8vo, pp. 288, Paris, 1889 ; Quantin.

It is rare to be favored with so careful and authoritative a guide to a great public institution. In this case it is particularly fortunate, as the *École des Beaux-Arts* has never before had a guide of any sort, though its history covers nearly two centuries and a half. It is derived directly from the *École Académique*, founded in 1648 at the same time as the *Académie royale de peinture et de sculpture*, whose place it took completely at the time of the suppression of the latter. It was first confined to the arts of sculpture and painting, and began to teach architecture only at the time of the Revolution, when it was amalgamated with the *Académie d'architecture*, founded in 1671. It was thoroughly reorganized in 1819, and was established in its present quarters of the Rue Bonaparte in 1830. A decree of 1863 introduced a radical change by suppressing the distinct sections of architecture and sculpture and painting, and by removing the institution from the direction of the assembly of professors and confiding it to a director and a council. It also instituted studies for the practical teaching of the three arts and of engraving. Although this government intervention is not characterized by M. Müntz, it may be here stated that it was severely criticized and condemned at the time by many eminent men. It must be admitted, however, that the facilities for study were then greatly increased by the addition of numerous courses.

The convent of the Petits-Augustins, commenced by the orders of Marguerite de Valois in 1608, was used by the heroic Alexandre Lenoir for his *Musée des Monuments Français*, by which so many works of French mediæval and renaissance art were rescued from destruction at the time of the Revolution. In 1820, four years after the dissolution of the Museum by the Restoration, the first constructions were begun next to the monastery, to make ready for the installation of the *École des Beaux-Arts*. The successive stages of the work on the new buildings lasted until 1862, and the main series of constructions form the *chef-d'œuvre* of the architect Duban, and is a marvel of adaptability.

The volume contains a complete catalogue of the various collections, objects, and works of art contained in the buildings. These are varied and valuable. The library contains several hundred thousand drawings and prints, besides a collection of printed books on art and archæology which is the handiest to consult if not the most complete in Paris. Here, also, is a fine collection of photographs and casts of coins. In the vestibule, the *Cour Vitrée*, the Chapel and some galleries, is a well-chosen collection of casts of architecture and sculpture, covering the widest field—from Egypt to the close of the Renaissance. It is not lacking in originals: such are some pieces of superb renaissance architecture, like the arcade from the Hôtel de la Tremoille (c. 1500); the portal of the Château d'Anet (1548) by Philibert de l'Orme; the arch of the Château of Gaillon (1508): such are also many pieces of French sculpture of the xv and xvi centuries, all remnants of the Lenoir collection. In the hemicycle is the famous fresco by Paul Delaroche, representing the Genius of the arts distributing crowns. The collection of original drawings, by old masters and new, is extremely interesting; and, for the study of the progress of French art during the last hundred years, there is hardly anything equal to the exhibition in the halls devoted to the *grands prix* of sculpture and painting. But I will stop here, as I have no space to follow M. Müntz as he guides us through the labyrinth of halls and galleries, all witnessing to the artistic love and taste of the French nation.

A. L. F., JR.

F. M. NICHOLS. *The Marvels of Roma* [*Mirabilia Urbis Romæ*], or a picture of the Golden City. An English version of the mediæval guide-book with a supplement of illustrative matter. Rome, 1888; Spithöver.

Mr. Nichols has been for some years known as a very careful and accurate student of the topography of ancient Rome. The present charming volume is a popular contribution, and is addressed to a large public interested in the history of the eternal city and the vicissitudes of its monuments during the Middle Ages. In his words, "The little book of which an